HAND BOOK OF PENMANSHIP.

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A

HAND-BOOK

TO ACCOMPANY

THE ECLECTIC SYSTEM

OF

PENMANSHIP.

BY

MM. THOMPSON AND BOWLERS.

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PREFACE.

IF the question is asked, why the ECLECTIC SYSTEM OF PENMANSHIP is published, the authors answer: 1st, that there is need of a practical and simple system; and, 2d, that, having devoted their time and attention, for a number of years, to teaching writing in our Public Schools, and taken great pains to learn the opinions and wishes of many other practical teachers, they believe that they are capable of adding something to the general stock of information already possessed by the public.

While the authors claim that their system differs in many important points from others now before the public, they do not claim that the underlying principles are all original. On the contrary, they have gone back to the earliest history of writing, and have made use of such principles as have proved valuable in the past, and which

must form the basis of any instruction on this subject.

Although they believe that they have rendered the established principles of penmanship "in some degree simpler and more susceptible of a practical application than has hitherto been done," they have no desire to detract in the least from the merits of those who have labored diligently in this field before them.

They confess (and feel no mortification in the confession) that they have availed themselves of the experience of past and present educators, and, by a proper selection of well established principles and modern improvements, flatter themselves that they have produced a work worthy of public patronage.

To sum up the whole matter, they repeat the language of a candid author: "The boast of originality is not one of my weaknesses; for so singular a sponge is the human mind, and so treacherous is the memory, that we never can know as to the originality of aught beyond the bare record of an observation—whether the deductions we have consequently made be really our own, or whether we may not have absorbed them from another."

In committing this little book to the public, the authors desire to call attention to the following points:

1st. The series of Copy-Books contains a Primary Book for children seven or eight years old, to be written with a lead-pencil in the primary grades.

2d. Movement Exercises are commenced with the first use of pen and ink, and, in connection with the Exercise Book, are so arranged that they can be used throughout the entire course of instruction in writing.

3d. The order of introduction of small letters and capitals, and the gradation and arrangement of the copies throughout the series, are such as to present but one difficulty at a time to be mastered.

4th. A very simple and business-like style of capitals is introduced and used exclusively in the first seven books; a variety of styles being placed in a separate book, to be used as teachers prefer.

5th. The Copy-books are accompanied with a series of seventy-two Writing-cards, each containing a large letter or exercise, with the analysis and explanations printed below in plain, clear type.

6th. Nos. 5, 6, 7, and 8 are duplicated with copies of smaller size for girls.

7th. The analysis is extremely simple and practical.

8th. The HAND-BOOK contains a full analysis of *form* and *movement*, and a brief summary of all that is required to teach the *Eclectic System of Penmanship* with ease and, it is hoped, with good results.

INTRODUCTION.

THAT the results obtained in Penmanship, in most of our public schools, are not what they should be, is evident from an inspection of the examination papers of most of the graduating classes, and from the oft-repeated remark of merchants, that when boys come from the public schools to the counting-room, their handwriting is impracticable, and soon undergoes an entire change.

The fault lies in the bad arrangement and adaptation of the books, and in the incorrect methods of teaching which they inculcate. Many of the best teachers in our common schools have had no opportunity to fit themselves properly for teaching Penmanship, and hence much time is wasted for want of definite and correct instruction.

There is, therefore, a demand for something better, and it is believed that there will be great

improvement in the results obtained, if the plan of the ECLECTIC SERIES is carried out as directed in the Copy-books, and in this little Hand-book, which has been prepared to aid those who wish to qualify themselves to teach this branch most advantageously.

The best penman may be a very poor teacher, and, on the other hand, the most successful teacher may be a very ordinary writer; and as "a lame man may be able to point out the way, though unable to walk therein," so it is believed that any one who has sufficient ability to teach other branches successfully, can teach this well by becoming thoroughly acquainted with the principles, and insisting on a strict adherence to them.

DESCRIPTION OF COPY-BOOKS.

THE **Primary Book** contains all the small letters, figures, and capitals, and is designed to be written with a lead-pencil during the second year of school-life. Each letter is given separately, and of large size, the object being to teach the form of the letter. The letters should be explained from the *Writing-cards* in a manner similar to the Model Lessons in this Hand-book.

No. 1 contains four pages of fore-arm movement exercises, the thirteen short letters, thirteen words, and the figures. Each letter is first given separately, then in groups, and afterward in a word. The letters in groups and words are well separated, so as to enable the pupil to form the habit of sliding from letter to letter, instead of turning the hand over toward the right, or reaching for them. The book is arranged so that the letters may be written separately if teachers think

best. The analysis of each letter is indicated by numerals placed by the side of each element.

No. 2, in the first fifteen pages, reviews the thirteen short letters singly, in groups, and in words. The last nine pages take up the other small letters and the figures. As in No. 1, the elements of each letter, when first introduced, are indicated by small figures.

No. 3 contains all the small letters singly and in combinations, also all the capitals. Each capital, with one exception, commences a word or sentence, which is given three times. The last four pages contain short sentences, three on a page. The proportionate height of all the letters is shown by lines drawn through the copy, and the book is ruled in a similar way, half way down the page, to aid the pupil in gaining the proper proportion.

No. 4 reviews the small letters on the first seven pages, and has five pages of words, each commencing with a capital, and twelve pages of short sentences, three on a page, each beginning with a capital. The size of the writing is a medium hand, or standard, business size. In this book, the pupil is aided only a short distance by the ruling on each page.

No. 5 has a word at each end of the page and

a sentence in the middle, beginning with capitals in classified order. In No. 5 for boys the copies are medium size, while in No. 5 for girls, which is like No. 5 for boys in all other respects, the size of the writing is smaller.

No. 6 consists of sentences across the entire page, commencing with capitals in alphabetical order. No. 6 for boys is in medium hand, and No. 6 for girls differs from it only in the size of the writing, which is smaller.

No. 7 for boys is a book of Commercial Forms, containing Due-bills, Notes, Receipts, Orders, Invitations, Letters, Verses, etc. Size, medium hand; style of letters, simple and unvaried throughout the book, and the same as that in the lower numbers. No flourishes nor unnecessary movements. No. 7 for girls is a counterpart of No. 7 for boys, except that the size of the writing is reduced.

No. 8 for boys is a book of words, in medium hand, beginning with capitals of great variety, to suit different tastes. No. 8 for girls is a duplicate of No. 8 for boys, with the size of the writing smaller.

No. 9 is a book of bold, off-hand writing, and German Text, Old English, and Marking Letters.

The **Exercise Book** is one of the most impor-

tant of the series, and contains more than seventy different exercises for developing the various movements. Each class of exercises is explained on the cover of the book, and more fully in the Hand-book. It is adapted to all grades, and should be used daily in connection with the other books; for which purpose it is made larger than the others, and with a thick cover, so that the copy-book may be kept inside of it when not in use.

The **Writing-cards,** seventy-two in number, contain but a single letter, figure, or exercise on each side, large enough to be seen across the largest school-room. The analysis is indicated by figures, and the explanations are printed in large type under each letter. These Cards are indispensable to teachers who do not write well on the blackboard.

SELECTION OF BOOKS.

The teacher should select those books best adapted to the majority of the class.

BOOK COVERS.

The best cover for writing-books is made of thick Manila paper, but four times the length, and the exact width of the book. By placing the book in the middle and folding over each end of

the paper the length of the book, we have a suitable cover, that may also be used to protect the written page. Other covers can be used, but this is the best and most convenient.

PENS.

Pens, for school use, should have smooth, even points, fine enough to make the delicate hair-lines, and sufficiently elastic to make the shades even and clear.

Teachers should keep a supply of pens, and not allow pupils to write with large, coarse ones, designed only for writing on coarse paper. Most new pens, being more or less oily, should be wet and wiped dry before using, that the ink may flow more freely. None but the best pens should be put into the hands of pupils.

PEN-HOLDERS.

Pen-holders should be light and plain, holding the pen firmly. About one-third of a medium-sized pen should be inserted in the holder.

INK.

Good black ink is best; dark enough to enable the pupil to see the delicate hair-lines, and sufficiently fluid to flow freely. Common writing-

fluid and cheap preparations are not fit for the school-room. When evaporation causes ink to thicken, it should be diluted with soft water or cold tea.

The ink-wells should be covered when not in use, replenished every week, and often thoroughly cleaned.

In taking ink, the pupil should be careful not to allow the pen to touch the inkstand, dipping it only to the shoulder, and slowly removing it. If it is removed too quickly, the attraction of the fluid will leave too much ink on the pen; if too slowly, only a small quantity of ink will remain on the pen.

PEN-WIPERS.

Every scholar should be provided with a suitable pen-wiper; and after the pen is used, it should be wiped dry. One made of dark cloth will answer every purpose. A very cheap one can be made of black cloth cut in circular form, and folded twice, making it a quarter circle of four leaves. By stitching four together at the points, they are pretty and serviceable, and the inside can be kept free from dirt, grease, etc.

They may be kept with the other materials, as common property to be distributed at each lesson,

or the scholars may be allowed to have them at their desks.

Habits of neatness should be required in wiping the pen and in taking care of materials, as well as in the care of the copy-book.

BLOTTING-PAPER.

Every pupil should also be provided with a piece of thick blotting-paper, about three inches wide and six inches long. This may be used not only for absorbing blots, but as a rest for the right hand, to prevent soiling the paper. It should be kept in the writing-book.

WRITING-CARDS.

Every teacher should have a set of Writing-cards, and from these, so far as the *form* of letters is concerned, the lesson should be given. As each letter is analyzed and a full printed explanation given, any one can teach the forms of the letters from these charts as well as the boundaries of states from maps.

BLACKBOARDS.

Blackboards are as necessary in teaching Penmanship as in arithmetic, and, as a rule, those who use the chalk most freely, succeed in teaching the best.

DISTRIBUTION AND COLLECTION OF MATERIALS.

The teacher should have charge of all the writing materials, and distribute them only for the writing lesson. If pens are needed for other work, the pupils should be furnished with them; but it is better that the pens for writing in the copy-book be kept for that purpose only, thus insuring their freedom from injury, and keeping each scholar always prepared.

To save time, there should be system in giving out and collecting materials, and two methods, that experience has proved to be useful, are given below.

FIRST METHOD.

The books should be passed across the room from right to left, parallel with the teacher's desk.

Place the books belonging to each section, arranged in the order the pupils sit, at the end seat, the first scholar's book being at the bottom, and that of the last scholar at the top of the pile.

At the order "Take Books," each scholar at the first of each section separates the lower book from the rest by inserting his fingers between it and those above it, leaving it on his desk, and, at "One," passes the remaining books to the pupil

on his right, who receives them in the center of the aisle. This scholar, separating the lower book and dropping it on his desk, at order "Two" passes the remainder to his right-hand neighbor, who, in like manner, passes to the next, and so on till all are distributed.

In collecting, the same system may be observed, only in reverse order, thus: At the order "One," the scholars sitting front to the desk, with the books lying horizontal to the front edge of the desk, take the books by opposite corners, the right hand holding the lower right corner, and the left hand the upper left corner. At "Two," the scholar in the first row passes it to the left as far as the center of the aisle, where it is placed on the top of the second book held by the second scholar, and both taken by him and carried in like manner to the third, placed on top as before, and so on to the last row, when they are laid on the desk and made ready for collection.

A monitor appointed for the purpose can collect them, taking care to reverse every other pile, so that the backs of one may be over the front edges of the next, thus making it easy to separate for distribution next time. If there are any absentees, the scholar holding the books moves to the vacant seat, and passes the books.

SECOND METHOD.

The second method is to select monitors for every two rows of seats, and give them the books belonging to the pupils in those rows, arranged in the proper order. At order "One," they stand with the books; at "Two," distribute first right, then left, till all are given out; and at "Three," return to their seats. Instead of the orders "One," "Two," "Three," the words "Stand," "Distribute," "Return," may be used, and in collecting, "Stand," "Collect," "Return," the latter including the placing of the books in the closet or drawer.

OPENING AND CLOSING.

To save time, there should be system and order in opening and closing the lesson in writing, thus:

Opening.	*Closing.*
1. Position.	1. Wipe Pens.
2. Right hand finds Copy.	2. Pass Pens.
3. Open and place Books.	3. Close Inkstands.
4. Open Inkstands.	4. Close Books.
5. Take Pens.	5. Pass Books.

POSITION.

"As the twig is bent, the tree's inclined;" and it behooves us so to bend the twig and train it, that it may incline in the right direction not

for a moment only, but become firmly fixed in the position that we wish.

In Penmanship, we should first teach the correct position of body, arms, hands, and feet, and absolutely *insist* that every scholar shall sit in this manner, until it becomes a fixed habit, or second nature. This can be accomplished if scholars are never allowed to vary from it, and then the hardest part of the teacher's work is done; the first and most important part gained. Teachers often make a great mistake here: they show the proper position, but neglect to insist upon it. If the scholar tires, it is better for him to lay the pen down and rest awhile than practice one moment in an incorrect position.

The gardener, who is training the tree or vine in a certain direction, never confines it one day and loosens it the next; but the twigs are placed gently yet firmly in their places, and there held till the desired direction is secured. Thus, we must use constant and unremitting effort, that, when our attention is relaxed, we may still see the hand assume naturally, and without effort, the position desired.

The height of seat should be such that the arms can rest easily upon the desk, with the feet placed fairly on the floor; and whatever position

is taken by one member of the class, should be taken by all.

FRONT POSITION.—Sit at a convenient distance from the desk, the body nearly facing but not touching it, leaning slightly forward from the hips, but not bending, with the feet near together resting firmly on the floor in front of the seat, in the direction of the slant of the writing.

Place the paper or book at an angle of thirty degrees with the front of the desk, the *right arm* at a right angle with the ruled lines of the paper, and the left parallel with these lines, and above the line on which you are to write, to hold it firmly, and to move it when necessary.

The right arm should rest lightly on the edge of the desk, on the muscles below the elbow, called the *Arm Rest;* and the hand should be steadied by the third and fourth fingers bent under, and resting on the corners of the nails, forming the *Hand Rest*, the wrist being kept free from the desk.

The body should be inclined a little to the left, and steadied by the left arm, leaving the right perfectly free for easy and rapid movement.

RIGHT POSITION.—Turn half way round from the Front Position, toward the left, bringing the right side next to the desk; place the book square

with the desk, and adjust the arms to correspond with it, as in Front Position, having the right arm parallel with the front edge of the desk, and the left resting on the book.

LEFT POSITION.—Sit with left side making an angle of forty-five degrees with the desk; place the book nearly square with the desk, a little to the right of the body, and adjust the arms to the book as in Front Position.

In writing across the page, the Arm Rest should be moved to the right, or the paper drawn to the left that the hand and arm may be parallel to the side of the paper, and opposite the middle of words to be written. In writing down the page, the book should be moved up to accommodate the hand, but the hand should not be drawn down to accommodate the book.

PEN-HOLDING.

Hold the pen between the thumb and first and second fingers. The holder should rest on the second finger, at the root of the nail, and cross the first finger just forward of the knuckle joint, the end of the finger dropping down on it.

Place the inner corner of the thumb at the side, nearly under the pen-holder, opposite the first joint of the forefinger, the thumb and fingers bending

outward from the holder. The hand rest should be kept free from the first and second fingers by being bent under so as to slide along on the corners of the nails. The hand should be turned over to the left far enough to enable the writer to see most of the nail of the forefinger, the wrist being nearly flat with the table, but not touching it. The top of the pen-holder should point to the right shoulder, with the face of the pen turned toward the paper, to correspond to the slant of the writing.

If the tendency is to fall over to the right, correct it by turning farther to the left, and practice on exercises with the lines sloping backward. This will compel the pupil to use his fingers, and hold his hand and pen in a correct manner.

MOVEMENT.

Movement is the foundation of Penmanship, and it should be the aim to teach it thoroughly, for, when it is mastered, one may readily adopt any style that he pleases; but if movement is neglected, any style or system will be imperfect and incomplete.

Every written form is the trace of the movement made in its execution. A free, easy movement produces a graceful line, while a stiff,

cramped one produces a rough and irregular line. Therefore, in teaching, we sometimes speak of the form produced by the movement instead of the movement itself, that being the exponent of it. The three simple movements in writing are, *Fore-Arm*, *Finger*, and *Whole Arm*.

The Fore-Arm Movement is made by resting the arm on the muscles below the elbow, sufficiently to cause the skin to adhere to the sleeve or desk, making it a fixed rest over which, by means of the extending and contracting power of the muscles, the fore-arm and hand move back and forth obliquely and laterally, producing a rolling or vibrating motion. The under fingers constitute a movable rest, and make the same motions as the hand, so that, were a pen attached to them, it would make a letter or form similar to that made by the pen held between the thumb and pen-fingers.

The Finger Movement is made by extending and contracting the thumb and pen-fingers,—the thumb pushing the pen up and the fingers drawing it down,—the hand and arm rest being usually stationary. This movement is used *alone*, only in making single letters, or in writing very large hand, where the pen is taken off after writing one or two letters.

The Whole Arm Movement is produced by the action of the whole arm from the shoulder, resting on the nails of the third and fourth fingers, which glide along lightly upon the paper, as in the fore-arm movement, the elbow making a movement similar to that of the hand.

It will be noticed that in the fore-arm movement there is one *fixed rest;* in the finger movement, two; while in the whole arm movement, there is no fixed rest.

From the above simple movements, which are seldom used singly, are derived the following combinations:

The Combined Fore-arm and Finger Movement is the simultaneous action of the fore-arm and hand with that of the thumb and pen-fingers, the hand rest being used as a movable support. Thus, in the word "Combination," the capital is written with the combined fore-arm and finger movement, the short letters with the fore-arm movement, while the finger movement is used to aid in forming the loop of the "b" and the stem of the "t." This is the true business movement, giving power and freedom with ease and elegance, and can be practiced for hours without tiring. It should be attained by all who desire to write with rapidity and ease.

The Combined Whole Arm and Finger Movement is the union of these two movements, either simultaneously or successively in the same word or exercise. Thus, in writing the word "Merchandise," in a large round hand, as it is usually written in ledger headings, the capital is made with the combined whole arm and finger movement (the movement of the fingers coming in simultaneously with the whole arm movement to aid in sweeping round to form the stem oval), while the small letters are made with the finger movement.

The Combined Whole Arm and Fore-arm Movement is the union of these two movements successively* in the same word or exercise. Thus, in writing the word "Grammar," the capital may be written with the whole arm movement, and the short letters with the fore-arm movement.

The Combined Whole Arm, Fore-arm, and Finger Movement is the union of all these movements in one word or combination. Thus, in writing the word "Merchandise" the ordinary size, the "M" is made with the combined whole

* Strictly speaking, a succession of movements can not be called a combination, though for practical purposes the definition may be admissible.

arm and finger movement, the short letters are made with the fore-arm movement, and the extended letters "h" and "d" with the finger movement.

COUNTING.

To keep the members of a class together, and produce a steady, uniform movement, it is as necessary to apply time to the movements of the pen in writing, as it is to apply it to the movements of the feet in military drill.

Some scholars move too rapidly, without taking sufficient pains to make the letters well; others move too slowly, with an irregular, tremulous motion. It is, therefore, well to retard the former and urge forward the latter, so that each scholar shall not only make the same letter, but the same part of the letter at the same time.

This is done by counting for each stroke or movement of the pen, enumerating the lines of each letter in the order in which they occur.

When letters are connected, the last line of a letter is counted one, because it is also the first of the following letter. Hence, if we were writing the letter *n*, we should count, "one," "two," "three," "four," "five;" if the letter *i*, we should count, "one," "two," "three," "dot;" if the

word *in*, we should count, "one," "two," "one," "two," "three," "four," "five," "dot."

To secure correct time, the teacher should count with the scholars at first, afterward he should require them to count without his aid; or he may select one who keeps medium time and speaks promptly and distinctly, as a leader to count for the class, changing the leader from time to time, to allow each one who can count well this post of honor. The class may count silently part of the time in the following manner. The teacher gives out a number of letters or words, and directs the scholars to count inaudibly, and as soon as they complete the number given, to raise their left hands. In this way it is easily ascertained who are writing too fast or too slow.

When the scholars can make the up strokes in the same time that they can make the down strokes, and all the members of the class can keep together, counting may be discontinued; for having a class count continually is neither desirable nor profitable, any more than it would be to have a class read in concert all the time.

Another very good way for the more advanced classes is to have a leader who writes with the class, name the line to be written, and give the command, "Ready," "Write." When he has

finished the first line, he gives the command, "Second line," "Ready," "Write," and so on. When he has occasion to take ink, he gives the command, "Take ink," and all dip their pens, though already supplied. If the scholars are well drilled and act promptly, it will be sufficient simply to name the line, omitting "Ready," "Write."

PREPARATION FOR THE LESSON.

That a teacher may instruct a class more successfully, we would suggest that he make special preparation for each lesson, by carefully studying the explanations of the authors on that particular letter or exercise, then writing the letter several times to learn how to overcome the obstacles in the way, and what instruction to give the scholar in like circumstances. This course will not only prepare the teacher for his work, but will improve his own penmanship.

It is said of Dr. Arnold, of Rugby, that, however well prepared he might be on any lesson, he always studied at night the lessons he was to teach the next day. Once, when asked the reason for this, he replied: "Because I prefer that my pupils should drink from a running brook rather than from a stagnant pool."

The late Gov. Andrew, of Massachusetts, related a similar anecdote of his old tutor in chemistry, and added, with great earnestness, in conclusion: "I never knew him to fail in any experiment before the class."

Other anecdotes of like nature might be recounted of less distinguished but equally earnest teachers. No one can teach any thing well unless he knows it well; nor has any one the genius to teach successfully without work.

PLAN OF TEACHING.

In teaching writing, it should be the aim to train the hand to obey the will, so that whatever form may be fixed upon the mind, the hand will readily reproduce it.

To illustrate the importance of this statement, write your name with the pen in the right hand, then in the left hand, and see if the results are alike. If not, it is not that you have any less perfect knowledge of what is undertaken, but the muscles do not obey the mandates of the will, because not trained. Now, if you please, let your left hand represent the right hand of the learner, and you will readily see that such training is needed as will most quickly give it the power to execute what the mind conceives.

This training can be accomplished most easily by teaching thoroughly the several movements, and then giving such exercises as will lead to their speedy attainment; for the great secret of success in acquiring skill in penmanship, lies in the knowledge and attainment of the movements.

When the correct position has been fully explained (and by position we refer to the posture of body, feet, arms, hands, and pen, as before described), the next thing should be to secure it. This can be most readily attained, and at the same time the proper movements acquired, by drilling the arm and hand in exercises like those in the Exercise-book, or on the cover of the copy-book.

While practicing these, the mind of the pupil should be directed to the position and movements until they are thoroughly understood, and in a measure acquired, before the letters are introduced; for when scholars begin by making letters and words, unless the letters are far apart, the tendency of the hand is to turn over too much to the right, resting on its side, and causing the pen to bear only on the right nib. There is also a tendency to twist the wrist and reach for the letter, instead of sliding along to it, and, in this manner, hitching across the page.

When an engraver takes an apprentice, he first teaches him how to hold and use the implements of his art. He then trains him till he can use them with some degree of dexterity, so that, when work is given him that requires care and skill, he may not be thinking of the manner of holding and using his tools. So it should be in writing: we should make position, movement, and ease of first importance; but as the mechanic, though skillful in the use of his tools, must also have a perfect idea of the work that he is to do, so the scholar, though trained to the correct position and movement, must also have a complete knowledge of the letters and forms to be written.

To give the pupil a complete mental conception of the letter, it should be analyzed so that he may know whether a line is straight or curved, whether the curve is slight or intense, whether the lines unite in a turn or at a point, and whether the turn is broad or narrow. He should know its height, width, and the relative proportions of the parts. In fact, the letter should be so impressed upon his mind, that he can see it with the "mind's eye" as clearly as if the book lay open before him.

The pupils should be taught in classes, all sitting in the same position, having the same num-

ber of copy-book, and writing the same word or exercise. If a pupil is absent from any writing lesson, he should commence with the class on his return, and make up the lesson written during his absence, at the pleasure of the teacher.

Before commencing, the teacher should explain the copy from the writing-cards or blackboard, giving such explanations and rules as will clearly fix the form of the letter upon the minds of the pupils; then carefully question, *to draw out* all the knowledge possible from them, acting upon the minds of all the pupils at once, though attention must also be given to individuals. In this, care should be taken not to overdo.

When the pupils have a correct idea of the copy, they should be allowed to commence; but never without knowing what to practice, and how to practice it.

Having written the copy three or four times, the teacher should go to the board and call attention to the most prominent errors that he has noticed while passing around among the pupils; he should show how they were made, and how they may be corrected. The teacher should then direct the pupils to write three or four more lines, meanwhile passing around and noticing the mistakes.

After these are written, the teacher should go to the board again, and, exhibiting the incorrect forms, call for more criticisms, thus allowing the pupils to criticise their own work. The errors should then be corrected, and the lesson thus continued till finished.

Thus, it will be seen that the four steps in teaching Penmanship are, *to know, to execute, to criticise,* and *to correct.*

Make a rule, that whenever a pupil finishes the number of lines required to be written, before the attention of the class is called to the board, he shall continue practicing in the exercise-book or on waste paper, trying to correct some error. You thus allow no pupil to be idle during the lesson, and secure practice with some definite aim. Indiscriminate practice is not only a waste of time, but the pupil will contract and confirm erroneous habits.

Every letter should be written with care, and as rapidly as possible, preserving the form and proportions of the letters. Beginners, after becoming accustomed to holding the pen, and learning the forms of the letters, should make about forty movements in a minute. This rapidity is gradually increased as the scholar advances, and when writing in No. 3, he should write four or

five words in a minute, or make from eighty to one hundred movements. When writing in No. 6, he should write the whole copy (containing one hundred and twenty-five or thirty movements) in a minute or less.

Occasionally it will be found a valuable exercise to give a sentence to be written as quickly as possible, or to ascertain who can write the most in a given length of time, or for the teacher to write a sentence and see how many pupils can write it as quickly as he can. He may write a paragraph on the board for them to copy, or give advanced classes a paragraph from their Reader; and in all such cases attention should be given to position and the forms of letters as well as to rapidity and freedom of movement.

The pupil should be taught that legibility is of the first importance; for characters that can not be read are of little use. Next is rapidity; for characters that are as legible as print but poorly answer the demands of this age of steam and electricity, if they can be executed no faster than engraving. Lastly, beauty, though not absolutely essential, is very desirable. A page legibly written is satisfactory, but one beautifully written is not only satisfactory, but admirable.

Every lesson in Penmanship should receive its

appropriate credit the same as a lesson in arithmetic, each one being marked according to the effort made. In spelling lessons or compositions, the same care should be taken as when writing in the copy-book; and if exercises are carelessly written, they should be returned and rewritten; for if the pupil is allowed to write carelessly, it will take much longer to establish the habit of writing well.

EXERCISE-BOOK.

Besides the copy-book, each scholar ought to be provided with an exercise-book, in which he should practice five or ten minutes before writing the regular lesson.

These exercises should be written in concert at first, and practiced with the same care as those in the copy-book. While doing this, the powers of the fingers, hand, and arm are developed and invigorated, and the muscles so trained that they become completely under the control of the will, and guide the pen in any direction desired. Then the formation of the letters will be simple and easy, and writing will be a pastime rather than a task.

The exercise-book should contain only such exercises as are dictated by the teacher, and should be kept neat and free from blots. In

practicing the exercises, the same rule with regard to rapidity applies as to the regular copies—they should be written as rapidly as is consistent with a due attention to the forms.

EXPLANATION OF MOVEMENT EXERCISES.

Keep the muscles relaxed, and trace the copy several times with a dry pen or reversed pen-holder before writing with ink. The exercises should be written with care, though the object is not so much to acquire form, as to train the muscles to freedom of motion, and to secure correct position, as these can be taught better here than when teaching the letters.

When the pupils can trace the exercises easily, holding the pen properly, they may try them with ink, but not till then; *for the first step is to teach correct position and pen-holding; and no pupil should be allowed to make a single mark with pen or pencil, unless sitting in the proper position and holding the pen correctly.*

To regulate the movement in all the exercises, the pupils may count, at first, for every movement of the pen.

Exercises 1 and 3 are best made by keeping the hand turned well over to the left. When scholars are in the habit of turning the hand over

too much to the right, they should be drilled on vertical exercises, or perhaps on exercises slanting to the left of the perpendicular, which will require them to maintain a more correct position. Hence, they may be termed corrective exercises.

The oval should be two-thirds as wide as long, and should be made by going around on the same outline from ten to fifty times, at the rate of one hundred times a minute. If not made correctly the first time, let it be corrected in going around the second time, making one over the other, when the form is correct, and occupying as little space with the several lines as with a single line, if possible.

The vertical lines are straight, and are made by going over the same outline repeatedly, as in Ex. 1.

Exercise 2 is a slight curve, or the arc of a circle, made by resting the arm near the elbow as a center, and moving the hand in a natural manner to the right and left, in the same place, a number of times. The object is to acquire a sliding motion of the hand. The same result can not be expected from each pupil, as the shorter the arm the more intense the curve.

Preparatory to this exercise, with the hand and arm in the proper position, lay the wrist flat

on the desk, bend the third and fourth fingers under so that the ends will touch the palm of the hand. Keep the hand turned over to the left, so that the ball of the thumb and the ends of the fingers will touch the desk. With the hand in this position, move back and forth over the copy several times till familiar with the movement. Then trace the copy with a dry pen or reversed pen-holder, resting the hand on the nails of the third and fourth fingers, instead of bending them to touch the hand as before. As the hand moves to the right, the pupils may say, "Right," when returning, say, "Left," making fifty or sixty motions a minute.

Exercise 4 is made like 2, except that the lines are straight instead of curved. This and the two succeeding exercises are made wholly with the lateral fore-arm movement.

Ex. 5.—The lines in this copy should be parallel, equidistant, and of the same length.

Ex. 6 is like 5, only the line is made backward as well as forward, and the entire exercise is completed before lifting the pen.

Ex. 7 contains three motions, beginning with a slight right curve, followed by an oblique straight line and another right curve, the lines being united at a point at the top, and in a turn at the

base. It may be made with the combined fore-arm and finger movements, or with the fore-arm movement alone. When made with the combined fore-arm and finger movements, as the hand slides along to make the curves, the thumb and pen-fingers extend, or straighten; and when making the downward line, they contract, or bend, the under fingers remaining stationary as a fixed rest. But when made with the fore-arm movement alone, as the pen moves along on the paper the under fingers become a *movable rest*, and make the same motions as the hand.

Ex. 8, 9, 10, 11, 12, 13, 14 are similar to the last, gradually shortening the curves and increasing the number of straight lines. The straight lines should be equidistant and parallel, and the entire exercise should be finished before lifting the pen.

Ex. 15 and 16 are for the whole arm movement. Make the letters directly under each other, and the loops of uniform length and width. The explanation for these, and the following letters may be found on pages 50–74.

Ex. 17 is made with the finger and fore-arm movement. Make the *o's* with the finger movement, and the lines joining them with the fore-arm movement.

Ex. 18 is made with the fore-arm and finger

movement. Make the letters the same distance apart, and connect them by a line thrown around the letter in the form of an oval.

Ex. 19 is like 18, except that the line is carried twice around the *u*, making what may be called a double oval. The curves should be parallel.

Ex. 20 and 21.—Make the short letters with the fore-arm movement, and the double loops with the combined fore-arm and finger movement. Make the loops of uniform width and length, and the letters equidistant.

Ex. 22, 23, 24, 25.—Make the letters with the fore-arm movement, and the lines joining them with the whole arm movement; or the entire exercise may be made wholly with the fore-arm movement, or with the whole arm movement. In Ex. 22 and 23 the lines joining the letters are composed of three compound curves, or wave lines. The second, or returning, wave line between the letters should be horizontal. These exercises, with the two next succeeding, are especially designed to break up or prevent forming the habit of bearing too much weight on the arm.

Ex. 24 and 25 have the same number of letters perpendicularly as horizontally. They should be made the same distance apart each way; hence

they may be called, a square of letters. The returning line joining the groups is a horizontal compound curve.

Ex. 26 is a horizontal oval, about one-half as wide as long, the lines following nearly parallel with each other, and near together. This exercise and the oval in the seven succeeding are made with the combined fore-arm and finger movement, the finger movement being used in sweeping around the ends of the oval. They are designed to develop the rolling or vibrating motion of the fore-arm.

Ex. 27.—Make the oval as in 26, and, after going round twice, make the horizontal lines within it, connected by narrow turns; then, before lifting the pen, go round the oval six or eight times more. The horizontal lines are made with the lateral fore-arm movement.

Ex. 28.—Make the oval as before, and fill it with oblique lines made with the finger movement, and finish as in the last.

Ex. 29.—Make the oval as in the last; then in the upper half make the group of stems of *t's;* returning half-way round on the oval, make a group of inverted stems of *t's* in the lower half, and finish by going around the oval in reversed order, six or eight times, as before. Make the

exercises within the oval, either with oblique fore-arm or finger movement.

Ex. 30.—Commence this oval by going around twice; then, with the oblique fore-arm movement, make the combination of double curves and straight lines in the center, and finish by retracing the oval several times.

Ex. 31, 32, 33.—Commence each exercise by making the oval as before directed; then, with the finger movement, make the letters inside, spacing and shaping them as exactly as possible, and finish by retracing the oval several times.

Ex. 34.—Commence with a wave line, moving from left to right; return with reversed wave line, crossing the first at the center; continue making lines parallel to these till four diamonds have been made in the center; inclose the diamonds with two nearly parallel circles, and finish with a spiral curve, terminating at a point. This exercise is made with the whole arm movement, or with the combined fore-arm and finger movement.

Ex. 35, 36, 37, 38, 39 are *direct ovals*, to be made as correctly as possible. They may be made with either or all of the movements. For explanation, see Ex. 2.

Ex. 40, 41, 42.—Indirect ovals are to be com-

menced on the left side, with an upward motion, and traced over and over again as in the last exercises.

Ex. 43 is a succession of direct ovals, each dropping below the other. This and the seven succeeding exercises may be made either with the whole arm or combined fore-arm and finger movement. Shade the curves heaviest in the middle, and alike each way from the middle. Observe uniformity of spacing and similarity of curves.

Ex. 44.—Commence as in the preceding exercise, but gradually diminish the size, terminating at a point.

Ex. 45 is an indirect oval exercise. Commence small and gradually increase in size till as large as the commencement of the last exercise.

Ex. 46 is indirect ovals, the reverse of 43.

Ex. 47.—Commence with a right curve and form a loop, and follow with a double oval.

Ex. 48 is the reverse of the last.

Ex. 49 is a continuation of direct ovals. Make the ovals uniform. Shade the down strokes and make the intervening spaces alike.

Ex. 50 is the reverse of the last.

Ex. 51 consists of double loops made by the combined fore-arm and finger movement. Make

upper and lower loops uniform and widest one-fourth from the end.

Ex. 52 is a combination of direct and reversed compound curves made without shade, of uniform distance apart, with six diamonds in the middle.

Ex. 53 is oblique and horizontal compound curves, crossing each other in the middle and joined at the ends, forming two pointed ovals. Begin at the top, and pass round many times, in the same path, as nearly as possible. This should be practiced with each of the movements, as it is a most excellent exercise for the capital stem.

Ex. 54.—Curve the stem alike each way from the center and repeat the oval several times, making it three-fifths the height of the stem and two-thirds as wide as long.

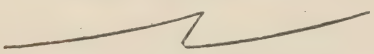
Ex. 56 consists of a series of capital stems overlapping each other. Make the proportions as in the last exercise, commencing to shade at one-half the vertical height of the stem, the shade heaviest one-sixth from the base. Observe the parallelism of the compound curves.

Ex. 57, 58, 59, 60, 61, 62.—The forms of the essential parts of exercises 57 to 62 will be found explained in the description of the letters in this book.

Ex. 63 to 71 are explained in the description

of capital letters. The manner of execution is the same as that explained for Ex. 2. These exercises are excellent for the capital letters.

LESSON ON MOVEMENT.



T. Give the analysis of the form.

P. Right curve, straight line, right curve.

T. How are the curve and straight line joined at the top?

P. At a point.

T. How are they joined at the bottom?

P. In a narrow turn.

T. When this exercise is made with the combined fore-arm and finger movement, how are the curves made?

P. As the thumb and pen-fingers straighten, the whole hand slides along to the right.

T. How is the straight line made?

P. By bending the thumb and pen-fingers, and keeping the hand rest stationary.

T. When the exercise is performed with the fore-arm movement alone, how is it made?

P. The under fingers form a movable rest, and the whole hand moves in making the straight

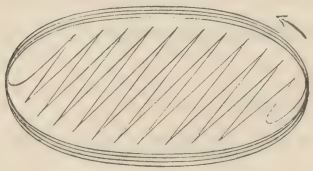
line, as well as in the curves, without a separate movement of the thumb and pen-fingers.

T. How do you count in making this exercise?

P. "One," "Two," "Three."

T. Why do you count three?

P. Because there are three motions of the pen, and each motion requires a separate count.



T. What is the form of this exercise?

P. It is an elliptical oval, one-half as wide as it is long, containing within it a succession of oblique straight lines joined together, gradually increasing in length to the middle, and then decreasing to the end, to conform to the shape of the oval.

T. How should the exercise be made?

P. By carrying the pen around, either in direct or reversed order, two or three times to form the oval, then filling the oval with the straight lines, and then carrying the pen around the oval ten or

twenty times more, making all the movements uniform and as quickly as possible.

T. What movement is used in making the oval?

P. The combined fore-arm and finger movement.

T. How is the finger movement used?

P. It is used slightly to aid the fore-arm in sweeping round to form the ends of the oval.

T. What movement is used in making the straight lines.

P. The fore-arm movement.

T. How should the fore-arm rest?

P. On the muscles below the elbow.

T. Should this rest be fixed or movable?

P. It should be fixed.

T. How should the hand rest?

P. On the nails of the third and fourth fingers bent under.

T. Should this rest be fixed or movable?

P. It should be movable.

DESCRIPTION OF LETTERS.

DEFINITIONS.

The **base line** is the horizontal line, real or imaginary, on which the shortest letters rest.

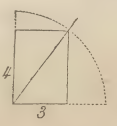
The **head line** is the horizontal line, real or imaginary, to which the shortest letters extend.

A **space in height** is the height of the shortest letters.

A **space in width** is the distance between the straight lines of the small *u*.

In a coarse or a condensed hand, a space in *width* is generally less than a space in *height;* while in a running hand, it is frequently more.

The **regular slant** for writing is shown by drawing a straight line from the right upper corner to the left lower corner of any rectangle, whose base is to its height as *three* is to *four;* thus,



A **straight line**, in writing, is one that does not bend.

A **right curve**, in writing, is a part or the whole of the right side of an oval; thus,

A **left curve**, in writing, is a part or the whole of the left side of an oval; thus,

A **point**, in writing, is the angular joining of two lines; thus,

A **turn,** in writing, is the merging of one distinct line into another; thus,

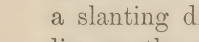
SMALL LETTERS.

The letters should be introduced and explained in such order that, if possible, the making and explaining of each will assist in making and explaining the one next following.

The small *i* contains a right curve, a straight line on the regular slant, and a right curve. The first right curve and the straight line are joined at a point at the head line. The straight line and the last right curve are joined by a narrow turn on the base line, and form *the hook.* The straight line of the hook should always be on *the regular slant;* and the right

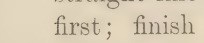
curve, although more slanting than the straight line, may vary in slant as the writing is to be open or condensed. In *i*, both right curves should slant alike; and the dot should be placed one space above the top of the straight line, and on the same slant with it.

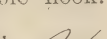
In making this letter, the point of the pen begins on the base line, moves from it one space in a slanting direction, returns to it in a straight line on the regular slant, there forms a narrow turn, and then a right curve of the same length and slant as the first. Lastly, the dot is made. When *i* is found in a word or combination, it should not be dotted until the whole is completed. For exercise, see Nos. 7, 8, 9, and 10 in the EXERCISE-BOOK, and 3, 4, 5, 6, and 7 on the cover of the COPY-BOOKS.

 The small *u* contains a right curve and two *hooks* joined at the head line; or, it is the same as double *i* without the dots. It contains two points at the top, two turns at the base, two straight lines of the same height and *regular slant*, and three right curves of the same length and slant. It is one space wide, and is used as the standard of measurement for the width of the small letters.

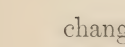
To make this letter, place the point of the pen

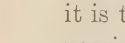
on the base line; move it upward in a slanting direction one space; bring it back in a straight line one space on the regular slant; make a narrow turn and another right curve like the first, a straight line like the second, and a turn like the first; finish with a right curve like the first. For exercise, see Nos. 11, 12, 13, 14, 17, 18, and 19 in the EXERCISE-BOOK, and 8, 9, and 28 on the cover of the COPY-BOOKS.

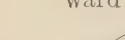
 The small *w* contains a right curve, the *hook*, and a *modified hook;* or, it is a modified *u*. To change *u* into *w*, the last right curve of *u* is made less slanting than before, and is finished with a dot and horizontal right curve one-half a space long. The width of the second hook at the top is two-thirds that of the first, or two-thirds of a space.

The small *v* consists of a left curve, a straight line, right curve, dot, and horizontal right curve; or, it is a modified double hook. The *double hook* consists of a left curve, straight line, and right curve, each one  space high, so joined as to form a turn at the top and bottom, of the same size and shape as the turn in the hook. The double hook is changed into *v*, in precisely the same manner that *u* is

changed into *w*. The opening of *v* at the top is two-thirds of a space wide.

 The small *x* consists of a left curve, a straight line, right curve, and straight line; or, it is the double hook crossed with a straight line passing through its middle, and on the same slant as the curves. The crossing line should extend from the base to the head line, and, to insure a fine line, should generally be made with an upward movement of the pen.

 The small *n* contains a left curve, a straight line, left curve, straight line, and right curve; or, it consists of the inverted hook and the double hook united at a point on the base line. It therefore contains three turns—two upper and one lower,—all of the same width and shape; also, two straight lines on the regular slant and one space apart. The three curves must slant in the same direction. For exercise, see No. 23 in the EXERCISE-BOOK, and 32 on the cover of the COPY-BOOKS.

 The small *m* contains a left curve, a straight line, left curve, straight line, left curve, straight line, and right curve; or, it consists of two inverted hooks and the double hook, united at two points on the base line. It there-

fore contains four turns, three upper and one lower, all of the same width and shape; also three straight lines on the regular slant and one space apart. The four curves should all slant alike.

 The small *r* contains a right curve, a dot, compound curve, straight line, and right curve; or, it consists of a right curve, dot, compound curve, and the hook. The compound curve, or wave line, is composed of two simple curves, right and left, forming a single line having one general direction. In *r*, the first right curve slants a very little less than the second, and is one and one-fourth spaces high. The compound curve slants a little to the left, is one-fourth of a space long, and unites with the hook at the head-line. The width of *r* in the middle, from the first right curve to the straight line, is one-half a space; at the top, it is about one-third of a space.

 The small *s* contains a right curve, a compound curve, dot, and right curve. The first right curve is of the same slant and height as that of *r*. The compound curve forms a broad turn on the base line, rises one-fourth of a space, and terminates with a dot on the first right curve.

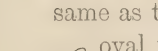
The broad turn at the base is retraced from the dot by a right curve which then rises one space high. The width of *s*, one-third from the bottom, is half a space. For exercise, see Nos. 16 and 21 in the EXERCISE-BOOK, and 33 on the cover of the COPY-BOOKS.

 The small *e* contains a right curve, left curve, and right curve; or, it consists of a right curve, and a modified hook crossing the right curve so as to form a loop at the top one-fourth of a space wide and two-thirds of a space long. The standard hook is modified by having its straight line changed into a slight left curve. The first right curve slants a little more than the second, and is joined to the modified hook by a very narrow turn. In a rapid running-hand, or when *e* immediately follows *b*, *o*, *v*, *w*, or terminating *r*, its loop is not more than one-half a space long.

 The small *c* is a modified *e;* or, it consists of a right curve, a straight line, right curve, and a modified hook. The first right curve is like that of *e*, except that it is not quite one space high. The modified hook is the same as that of *e*. The width of *the head* of *c* is one-third of a space, and its length is also one-third of a

space. The loop of *c* varies in length under the same circumstances as in the *e*.

The small *o* contains a left curve, left curve, right curve, and horizontal right curve; or, it consists of a left curve, the oval, and horizontal right curve. The left curve is the same as the left curve of the inverted hook. The oval is one-half a space wide, one space long, and made on the regular slant. Both its sides should be curved alike. The finishing right curve is the same as that in *v* or *w*. For exercise, see Nos. 17, 22, and 24 in the Exercise-Book, and 31 on the cover of the Copy-Books.

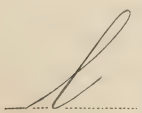
 The small *a* contains a left curve, left curve, right curve, straight line, and right curve; or, it consists of a left curve, the modified pointed oval, and the hook. The modified pointed oval is the oval of *o* made more slanting than usual, pointed at the top, and with its left side curved more than its right. The modified pointed oval and the hook are joined at the head-line. The second left curve retraces the first two-fifths its length. The first left curve is longer and more slanting than the left curve of the inverted hook. For exercise, see Nos. 15, 20, and 25 in the Exercise-Book, and 34 on the cover of the Copy-Books.

The small *d* is a modified *a*. The right curve of the modified pointed oval is changed into a straight line at the head line, is continued upward on the regular slant one space, and retraced back to the head line by the extended hook, which is the hook with its straight line made one space longer at the top.

The small *t*, without its crossing mark, is an *i* modified, in the same manner that *d* is a modified *a*. The *t* should be crossed with a horizontal straight line, half way from the top to the head line, and one and a half spaces long. Twice as much of the crossing line should be on the right side of the extended hook as on the left side. For exercise, see No. 29 in the EXERCISE-BOOK.

The small *q* contains a left curve, the modified pointed oval as in *a*, and the *folded stem*, which is a straight line extending two and a half spaces below the head line, and joined by a narrow turn to a compound curve, carried to the full height of the letter; thus, The fold is one-third of a space wide near the bottom, and just below the base line, and a space wide at the head line.

The small *p* contains a right curve, a straight line, compound curve, right curve, and right curve. It is two and a half spaces above the base line and one and a half spaces below it. The fold, formed by the straight line and the compound curve, is one-third of a space wide near the bottom, and one-fourth of a space wide just above the base line. The oval finish is one space high and three-fourths of a space wide. For exercise, see Nos. 28 and 33 in the EXERCISE-BOOK, and 14 on the cover of the COPY-BOOKS.

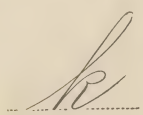


The small *l* contains a right curve, a left curve, straight line, and right curve; or, it consists of the looped stem and a right curve joined in a narrow turn on the base line. The looped stem consists of a right curve three spaces high, a left curve one-half a space long, and a straight line two and one-half spaces long, and on the regular slant; thus, The left curve is joined to the right curve at the top, in a narrow turn, and then merges into the straight line, which crosses the right curve so as to form a loop two spaces long. The turn at the base of *l* is the same as that in the

hook. For exercise, see No. 31 in the EXERCISE-BOOK.

The small *b* is a modified *l*. The *l* is changed into *b* precisely as *u* is changed into *w*. Exercise, the same as in the *l*.

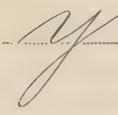
The small *h* contains a right curve, a left curve, straight line, left curve, straight line, and right curve; or, it consists of the looped stem and the double hook, joined at a point on the base line. Exercise, the same as in the *l*.

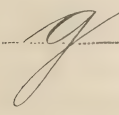


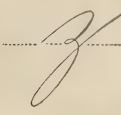
The small *k* contains a right curve, a left curve, straight line, left curve, right curve, straight line, and right curve; or, it consists of the looped stem, left curve, right curve, *tie*, and a modified hook. The hook is modified by having its straight line made only three-fourths of a space long. The finishing part is one and one-fourth spaces high, one and one-fourth spaces wide at the head line, and two-thirds of a space wide below the tie. Exercise, the same as in the *l*.

The small *j* contains a right curve, straight line, right curve, left curve, and dot; or, it consists of a right curve, the inverted looped

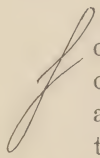
stem and dot. The right curve and the inverted loooped stem are joined on the head line, and the dot is placed as in *i*. For exercise, see No. 32 in the EXERCISE-BOOK.


The small *y* contains a left curve, a straight line, right curve, straight line, right curve, and left curve; or, it is an inverted *h*, and consists of the double hook and the inverted looped stem, joined at a point on the head line. Exercise as in the *j*.

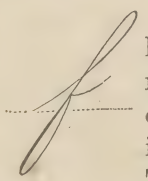

The small *g* contains a left curve, left curve, right curve, straight line, right curve, and left curve; or, it consists of a left curve, the modified pointed oval as in *a*, and the inverted looped stem, joined at a point on the head line. The second left curve retraces the first as in *a*. Exercise as in the *j*.


The small *z* contains a left curve, right curve, tie, right curve, and left curve; or, it consists of a modified inverted hook, and a loop two spaces in length below the base line. The modified hook and the loop are joined in a tie on the base line. The inverted hook has its straight

line changed into a right curve. The left curve of the tie and the right curve of the loop form the upper end and the right side of a narrow oval.



The long *s* contains a right curve, left curve, straight line, right curve, and left curve; or, it consists of the looped stem and the inverted looped stem so joined as to be five spaces long, three spaces above the base line and two below it. For exercise, see Nos. 15, 16, 20, 21, and 54 in the EXERCISE-BOOK, and 33 on the cover of the COPY-BOOKS.



The small *f* contains a right curve, left curve, straight line, left curve, right curve, tie, and right curve; or, it consists of the looped stem, a modified inverted looped stem, and right curve. The lower loop is two and one-half spaces long, and is formed on the right side of the straight line. The last right curve begins at the middle of the letter, and ends on the head line one space from the straight line. The *f* is five spaces long, three spaces above the base line, and two below it.

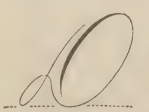
CAPITAL LETTERS.

The capital *O* is an oval letter, made on the regular slant, and contains a left curve, right curve, and left curve. The second and third curves should be equal. The distance between the left curves should be one-fifth the width of the letter. The capital *O* is three spaces high, and its width two-thirds its length.

To make this letter, begin three spaces above the base line and descend to it in a full and regular left curve; there form a broad turn with an unbroken curve, and ascend nearly the entire height of the letter with a full and regular right curve, forming an even turn near the place of beginning; then descend almost to the base line with a left curve nearly parallel to the first left curve, and one-fifth the width of the letter from it. To gain facility in making this letter, practice Exercises Nos. 16, 17, and 18 on cover of COPY-BOOKS, and similar ones in the EXERCISE-BOOK, according to directions.

The capital *E* contains a left curve, right curve, left curve, tie, left curve, right curve, and left curve. The *E* consists of two distinct parts joined by a tie or small loop, the upper

part being one space and the lower part two spaces long. The lower part is a capital *O* modified by being made shorter, and having the distance between its left curves one-fourth its entire width. In the upper part, the first left curve is equally distant from the first right and the second left curve. The tie is at right angles to the regular slant. For appropriate exercise, see No. 64 in the EXERCISE-BOOK.

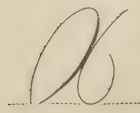


The capital *D* contains a compound curve, left curve, compound curve, right curve, and left curve. The stem should be two and one-half spaces high, and on the regular slant; the loop at the bottom should slant a very little more than the regular slant, and should be one space high; the distance between the stem and the oval, one-sixth of the whole width of the letter. For exercise, see No. 69 in the EXERCISE-BOOK.

The capital *C* contains a right curve, left curve, right curve, and left curve. Its upper part is a loop two spaces long, and its lower part a modified capital *O*. The capital *O* is modified by being made one-half its usual height, or one space and a half, and by having the distance between its two left curves one-fourth its

whole width. For exercise, see No. 63 in EXERCISE-BOOK.

The capital *W* contains a left curve, right curve, right curve, left curve, and left curve. The first left curve and right curve, joined by a broad turn at the top and brought near together at the base line, form *the capital fold*, whose length is a little more than one-third its width. The capital fold in *W* has a little less than the regular slant, and is three spaces high. All the curves of *W* are three spaces high, except the last, which is only two spaces. The three openings on the right of the fold, measured through the middle, are equal. The first joining of curves at the base line forms a point, and the second, a very narrow turn. The first left curve after the fold is nearly straight, and slants considerably less than the regular slant. For exercise, see No. 65 in EXERCISE-BOOK.



The capital *X* contains a left curve, right curve, left curve, and right curve; or, it consists of the capital fold on the regular slant, a left curve, and right curve. The second left curve touches the fold in the middle; the last

right curve, when the *X* stands alone, is one space and a half high; but, when joined to other letters, it is modified as circumstances require. For exercise, see No. 40 in the EXERCISE-BOOK.

The capital *Q* contains a left curve, right curve, and compound curve; or, it consists of a modified capital fold and modified compound curve. The fold is modified by being commenced half a space above the base line, and having the lower end of its right curve drawn under the end of its left curve so far that the left curve, if continued to the base line, would pass through the crossing of the horizontal loop. The compound curve is joined to the modified fold so as to form a loop one space long, and ends on the head line one space from the fold. For exercise, see Nos. 48, 50, and 59 in the EXERCISE-BOOK.

The capital *Z* contains a left curve, right curve, left curve, right curve, and left curve; or, it consists of a modified capital fold and modified inverted looped stem joined by a tie on the base line. The capital fold is modified by being commenced one-half a space above the base line, and having the lower end of its right curve drawn under the end of its left

curve so far to the left that the left curve, if continued to the base line, would pass through the middle of the tie. The inverted looped stem is modified by being made a little wider, and having its straight line changed into a right curve. The tie rests on the base line, and slants a little more than the regular slant. The left curve of the tie, and the right side of the lower loop, form the upper end and right side of an oval on the regular slant.

The capital *V* contains a left curve, compound curve, and compound curve; or, it consists of a modified capital fold and a compound curve, two spaces high, joined by a turn at the base line. The capital fold is modified by being made a very little narrower, and having its right curve changed into a slight compound curve, causing its lower end to turn toward the right instead of the left. The distance between the compound curves of *V* should be two-thirds of a space. An exercise for *V* can be constructed similar to No. 65 in the EXERCISE-BOOK for *W*.

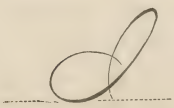
The capital *U* contains a left curve, compound curve, right curve, straight line, and right curve; or, it consists of a modified

capital fold, right curve, and the extended hook, without shade. The capital fold is modified as in *V*, and the extended hook is the hook with its straight line made two spaces high instead of one. The distance between the compound curve and straight line should be one space and one-fourth. Construct an exercise as in *W* and *V*.

The capital *Y* contains a left curve, compound curve, right curve, straight line, and left curve; or, it consists of a modified capital fold, right curve, and the *extended inverted looped stem*. The capital fold is modified as in the *V*, and the inverted looped stem is modified by having its straight line made one space longer at the top than usual. The width of *Y* is the same as that of *U*. For exercise, see No. 66 in the EXERCISE-BOOK.

The capital *J* contains a left curve, right curve, and left curve; or, it consists of a modified capital fold joined to the lower loop extending two spaces below the base line. The capital fold is modified by being made a little narrower, and having its right curve made straighter. The crossing of the lower loop is a little above the base line. For

suitable exercise, see No. 67 in the EXERCISE-BOOK.

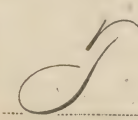


The capital *I* contains a left curve, right curve, and left curve; or, it consists of a modified capital fold and the stem oval. The capital fold is modified by being made about one-half as wide as usual, and having its right curve drawn well toward the left so as to merge into the stem oval. The stem oval is a very slanting oval, formed by a right curve and left curve united by a broad turn. Its height is one space and two-thirds, and its length one and one-half times its height. Both its sides should be equally curved. For exercise, see No. 68 in the EXERCISE-BOOK.

The capital *P* contains a compound curve, left curve, and right curve. The compound curve or stem is two and one-half spaces long, and has a little more than the regular slant. At the base line, it merges into the left side and upper end of an oval with a broad turn. The right curve crosses the stem vertically at its top, and recrosses it at right angles at the middle. The space on the left side of the stem should be four times as wide as that on the right side.

The capital *B* contains a compound curve, left curve, right curve, tie, right curve, and left curve; or, it consists of a capital *P* finished with a right curve and left curve, so joined as to form an oval extending a little below the base line. Both spaces on the right side of the stem should be of the same width. The tie should be at right angles to the stem.

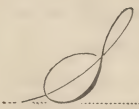
The capital *R* contains a compound curve, left curve, right curve, tie, compound curve, and compound curve; or, it consists of a capital *P*, finished with two compound curves joined by a narrow turn on the base line. When *R* is combined with other letters, the last compound curve changes to suit circumstances. For appropriate exercise for *P*, *B*, and *R*, see No. 71 in the EXERCISE-BOOK.



The capital *T* contains a compound curve, left curve, straight line, and compound curve; or, it consists of the capital stem and the *cap*. The *capital stem* is a compound curve, on a little more than the regular slant, and a left curve so joined by a broad turn as to form the stem oval

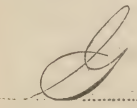
on the base line. The compound curve is considerably curved at the top and the bottom, and is two and one-half spaces high. The cap is composed of a straight line two-thirds of a space long on the regular slant, beginning three spaces above the base line, and a horizontal compound curve two and one-half spaces long, which retraces the straight line one-half its length, rises to the full height of the letter, and then curves gradually downward one-half of a space. The capital stem should not be more than one-half of a space from the cap above and to the left of it. If preferred, the cap may be made before the stem. For suitable exercise, see Nos. 54, 55, and 56 in the EXERCISE-BOOK.

The capital *F* is a modified *T*, and contains a compound curve, left curve, straight line, compound curve, compound curve, and crossing mark; or, it consists of a capital *T*, with its last left curve changed into a compound curve, and continued across the capital stem at the middle of the letter, where it is finished with a straight crossing mark, one-half a space long, on the regular slant, and one-fourth of a space to the right of the stem. Use the same exercises as in the *T*.



The capital *S* contains a right curve, compound curve, and left curve; or, it consists of a right curve and modified capital stem, joined by a narrow turn at the top, and crossing each other so as to form a loop one-half the length of the letter. The capital stem is modified by being made three spaces long, and having its upper part more intensely curved, and less slanting than in the *T*. The compound curve is on the regular slant.

The capital *L* is a modified capital *S*, and contains a right curve, compound curve, and compound curve; or, it is a capital *S* with its last left curve changed into a horizontal compound curve, so situated as to form a horizontal loop like the finishing loop of *Q*. The horizontal loop should be drawn so far to the left, that one-third of it shall be on the left side of the first right curve. The compound curve should end on the head line, one space to the right of the stem. For exercise, see No. 70 of the EXERCISE-BOOK.



The capital *G* contains a right curve, left curve, right curve, right curve, and left curve; or, it consists of a loop, right curve,

and the stem oval. The right curve begins on the base line, rises three spaces, forms a turn, descends in a left curve, forming a loop two spaces long, and is then joined by a broad turn and right curve to the stem oval, at one-half the height of the letter. The width of the loop is two-fifths the width of the letter, measured from the first left curve to the sharp point.

The capital *H* contains a right curve, right curve, left curve, left curve, left curve, and right curve; or, it consists of a right curve, the stem oval, left curve, and the crossing mark. The first part of the *H* is two and one-half spaces high, and the second, three spaces. The distance between the two parts of the *H* is three-fourths of a space. The crossing mark consists of a left curve commencing on the long left curve a little above the head line, descending to the left one-half of a space, turning to the right and crossing the left curve, changing to a right curve, and rising to the head line.

The capital *K* contains a right curve, right curve, left curve, compound curve, tie, compound curve, and compound curve; or, it consists of the first part of the *H* and three com-

pound curves, the first one beginning three spaces high and ending on the stem oval, in the middle of the letter, where it forms a tie at right angles to the stem. The other two compound curves are like those in the capital *R*.

The capital *A* contains a compound curve, left curve, left curve, left curve, and right curve; or, it consists of a modified capital stem, left curve, and the crossing mark. The capital stem is modified by being made three spaces high, and more slanting and less curved at the top than in the *T*. The left curve begins at the top of the stem, and extends to the base line on a little less than the regular slant. The crossing mark is like that in the capital *H*. For exercise, see Nos. 54, 55, 56, and 61 in the EXERCISE-BOOK.

The capital *N* contains a compound curve, left curve, left curve, and left curve; or, it consists of the capital *A* without its crossing mark, and a left curve joined to it by a very narrow turn on the base line. The last left curve should be two spaces high, or two-thirds the height of the letter. The two openings, measured through the middle of the letter, should be equal. Exercise, the same as for the *A*.

The capital *M* contains a compound curve, left curve, left curve, left curve, left curve, and compound curve; or, it consists of a capital *N*, with its last left curve made three spaces high, a left curve, and compound curve. The last left curve joins the modified *N* at the top in a sharp point, descends to the base line, where it unites in a turn to a compound curve one space high. The three spaces, measured through the middle, should be equal.

A *compound curve*, in writing, consists of two simple curves, right and left, so joined as to form a wave line having one general direction; thus,

FIGURES.

Special attention should be given to the correct formation of figures; for, if poorly executed, they are less legible than improperly formed letters. The height of all figures above the base line should be one and one-half spaces, except **6**, which should be two spaces. All figures rest on the base line, except **7** and **9**, which may extend three-fourths of a space below it.

The figure **1** is a straight line one and one-half spaces high, made on the regular slant.

The figure **2** contains a right curve, left curve, right curve, and compound curve; or, it consists of a modified capital *Q*. The capital *Q* is modified by being made only one-half its usual size, and by having an additional curve at the beginning. The upper part, or head, is one-half the length of the figure.

The figure **3** contains a right curve, left curve, right curve, tie, right curve, and left curve; or, it is a reversed capital *E* without its last curve, and made one-half its usual size. The upper part is like that of **2**, but is made smaller. The lower part is an oval. The tie is on the head line.

The figure **4** contains a right curve, horizontal left curve, and left curve. The first curve begins one-fourth of a space above the head line, and extends three-fourths of a space below it, where it is joined at a point to the horizontal left curve one and one-half spaces long. The last left curve is made on the regular slant, one and one-half spaces high and three-fourths of a space from the right curve.

The figure **5** contains a right curve, tie, right curve, left curve, and horizontal straight line. The first right curve is one-half of

a space long, the tie is on the head line, and the lower part is an oval like that in the figure **3**. The finishing horizontal straight line at the top should be one-half of a space long. This figure is one and one-half spaces high.

The figure **6** contains a straight line, left curve, right curve, and left curve; or, it is a straight line, on the regular slant, one space long, merged into a modified capital *O*. The modified capital *O* is one space high, and the whole figure two spaces.

The figure **7** contains a straight line, horizontal compound curve, tie, left curve, and straight line. The first straight line begins one-half of a space above the head line, is one-third of a space long, and on the regular slant. The horizontal compound curve is one space long. Below the base line, the stem of **7** is a straight line, on the regular slant, and three-fourths of a space long.

The figure **8** contains a right curve, compound curve, and left curve. The first right curve begins on the head line, extends upward one-half of a space, and joins by a turn the downward compound curve, extending to the base line. At the base line, the compound curve is joined by a turn to the left curve, which crosses

the compound curve a little below the head line, and continues to the full height of the figure.

The figure **9** contains a left curve, right curve, and straight line; or, it is the modified pointed oval and a straight line, joined at a point one-half of a space above the head line. The stem is the same length as that of **7**.

The figure **0** contains a left curve and a right curve; or, it is the oval of *o* made one and one-half spaces high, and on the regular slant.

SHADING.

Shade is to writing what emphasis is to speech. An orator whose words and sentences are always delivered in the same unvaried tone, will soon tire his hearers; and the written page without shade, though perfectly legible, will be monotonous and devoid of beauty. But, like emphasis, shade must be used with taste and skill, else it will only serve to mar instead of beautifying.

In this every one must use his own taste and be his own guide, to some extent; but, to aid the learner somewhat at the beginning, we subjoin the following general rules:

The *straight line* is shaded—1st. By having it full at the top, and gradually decreasing to the base, as in *t* and *d*.

2d. By having it light at the top, and gradually increasing to the base, as in terminating *t*.

3d. By increasing gradually nearly to the bottom, and tapering abruptly to the turn, as in *p*.

4th. By having uniform shade through the middle, and tapering equally to the turns, as in *h*.

The *curved line* is shaded—1st. By having it gradually increase to, and decrease from the thickest part, which is usually in the middle of the curve, as in *O*.

2d. By commencing one-third of a space from the top, and gradually increasing to the thickest part, which is a little below the middle, and decreasing more abruptly to within one-third of a space from the bottom, as in *C*.

3d. By commencing one-third of a space from the end, and increasing to the thickest part, which is two-fifths from the top, and then decreasing gradually to within one-third a space from the end, as in *W*.

4th. By commencing at the beginning of the curve which starts from the middle of the letter, and gradually increasing to half the height of short letters, and then gradually decreasing to where it leaves the base line, as in *T*.

No letter in common writing receives more

than one full shade, and no two shades of equal thickness should come together.

As writing without shade can be executed with greater facility, is quite as legible, and errors can be corrected more readily, many good penmen omit it altogether.

SMALL LETTERS.

The thirteen short letters do not generally receive any shade, except *a*, which may have a slight shade on the left side of the modified pointed oval. All the downward strokes in writing should be a little heavier than the upward strokes, as the strength and beauty are thereby increased.

In *t* and *d*, the stem is shaded heaviest at the top, the thickness of the shade gradually diminishing toward the base line.

The shade of *p* and *f* begins in the middle of the letter, and increases downward to within one-half a space of the bottom, and then diminishes to the turn.

In the letters *q* and *g* the shade is the same as in *a*; in *h* and *y*, it is on the double hook, being heaviest in the middle of the straight line. In *k* the finishing part receives the shade as in *h* and *y*. The shade of the letters *l* and *b* is heaviest at

the middle point between the head and the base line. It extends upward from this point one space, and downward one-half a space, gradually diminishing each way. The long *s* and the *j* are not shaded.

CAPITALS.

The standard capitals, such as *P*, *B*, and *R*, should each receive but one shade.

The capitals *O* and *C* are shaded on the first downward curve; *E*, upon the third, and *D*, upon the last downward curve. In each of these, except *C*, the thickest part of the shade should be in the center of the curve; in *C* it should be just above the head line.

The capitals *W*, *X*, *Q*, *Z*, *V*, *U*, *Y*, should all be shaded on the first downward line, the thickest part of the shade being at a point two-fifths from the top of the letter. From this point, the shade should extend both upward and downward, and gradually diminish each way.

The following capitals, *I*, *H*, *K*, *G*, *S*, *T*, *F*, *A*, *N*, *M*, receive their shade upon the stem oval, the shade being heaviest half a space above the base line, and gradually diminishing each way. The *L* is shaded like *S*. The shade of *J* begins one-half a space above the base line, and increases to a point half way from the base line to the bottom,

where it begins to decrease. The shade of *P*, *B*, and *R* is on the stem, and at the same height as in *I*, *H*, etc., above.

FIGURES.

The figures **1**, **7**, and **9** are shaded heaviest at the bottom; **2**, on the second downward curve; **3** and **5**, on the right side of the oval; **4** and **6**, at the top of the first downward mark; **8**, on the lower half of the compound curve; and **0**, on the left side. The **9** sometimes receives a slight shade, as in *a*.

SPACING.

Spacing has reference to the distance between letters of the same word, words of the same sentence, and sentences of the same paragraph.

The general rule, sometimes given, that letters should be the same distance apart as the straight lines in *u*, *n*, or *m*, that is, one space, does not favor *legibility*, one of the very first requisites of good writing. In the most legible, free, and easy business writing, the letters will be found to be well separated, so that the eye catches each letter at a glance. The matter of spacing should receive particular attention in the first stages of the learner's progress, so that proper spacing may become a fixed habit; for, it is not to be

expected that rapid business writers can take time to measure the exact distance between their letters while writing.

In order to assist the learner in obtaining a correct habit of spacing, the following rules, derived from the usage of our best penmen, will be found useful in a medium hand:

Generally, where letters are joined by a right or left curve, and where letters are joined from top to top by a horizontal right or compound curve, the distance between them should be about one and one-fourth spaces.

Where letters are joined by a slanting compound curve, the distance may be about one and one-half spaces, except such combinations as *yi*, *ge*, *so*, *sa*, *gh*, and *to*, where the distance follows the general rule above.

NOTE.—The above rules do not apply when letters are written in groups, or when combined in words arranged especially to teach movement, like those in No. 1.

Such combinations as *ci*, *ce*, *co*, *ca* should be one and one-fourth spaces apart, measured from a straight line, on the regular slant, passing through the dot of *c*, to the first downward mark in the following letter. When *c follows* other letters, it should be measured to its main downward line.

Such combinations as *ui, ni, ne, io, ei, eo, in, an, en, yi, ge, if, so, sa, gh,* and *se* should be measured between downward lines.

In such combinations as *on, œ, vo, ve,* and *wi,* the distance between the nearest parts should be measured.

In *os, es,* and *cs,* the distance between main downward lines should be fully one and one-half spaces.

The distance between words in the same sentence should be three spaces, measured between downward lines.

The distance between figures should be at least one-half a space; between 1's, a whole space.

Between sentences of the same paragraph, the distance, measured from the last downward mark of the first sentence to the nearest point of the next capital, should be four spaces.

LESSON ON FORM.

The teacher, pointing to the writing-card, asks:

T. What letter is this?

P. The small letter *n*.

T. Is it just the same shape as the one in your copy?

P. It is.

T. You may look at the letter and analyze it.

P. Left curve, straight line, left curve, straight line, and right curve.

T. Are these lines separate, or connected?

P. They are connected.

T. How are they joined at the top?

P. They are joined by narrow turns.

T. How at the bottom?

P. The second and third are united at a point; the fourth and fifth, in a turn.

T. How should the turns be made?

P. They should be made narrow.

T. How should the points be made?

P. Without having one line retrace the other.

T. How far apart are the straight lines?

P. One space.

T. How should they be made?

P. Slanting fifty-three degrees from the base line, very light, and parallel with each other.

After the above explanation, the teacher directs the pupils to write three or four lines, and while they are doing it, he passes around among them to examine their work; then, illustrating the most prominent error on the blackboard, calls upon the class to point out the fault.

T. What is the fault with this letter?

P. The second straight line does not slant like the first.

T. How many have made this error? (Hands raised.) Write four lines, or letters, and be sure to correct it.

T. What is the fault with this letter?

P. It is too wide.

T. Which line shall I change to make it narrower?

P. The second left curve.

T. How shall I change it?

P. By making it slant less.

T. Write four lines, and take care to correct it.

T. What is the fault with this?

P. The left curve and straight line do not separate at the bottom.

T. How will you correct it?

P. By sloping the curve more.

T. Write six lines and correct this error.

T. What is the fault with this letter?

P. The upper turns are too broad.

T. How was this error made?

P. By carrying the pen along horizontally at the top.

T. How will you correct it?

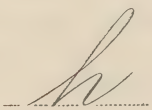
P. By turning short, at once, when the height of the letter is reached.

T. Write six lines and correct this error. Do you notice any other error? What is yours, Mary?

M. The middle line in the double hook is not made straight.

T. What is yours, Charles?

C. The inverted hook is too narrow at the bottom.



T. Give me the analysis of this letter.

P. It is composed of elements 2, 3, 1, 3, 1, 2.

T. How high is it?

P. Three spaces.

T. How wide is it?

P. One space.

T. How long is the loop?

P. Two spaces, or two-thirds the length of the letter.

T. How wide is the loop?

P. One-half space, one-fourth from the top.

T. How high is the double hook?

P. One space.

T. How is it united to the straight line?

P. In a point at the base.

T. Analyze this letter.

P. It is composed of elements, 3, 2, 2, 3, 3.

T. How are the first left curve and the right curve joined at the top?

P. In a broad oval turn.

T. Are they joined at the bottom?

P. No; but they are very near together.

T. What do they form?

P. The capital fold.

T. How wide is the capital fold?

P. Its width is about one-third its length.

T. Where should the right curve be shaded heaviest?

P. Two-fifths from the top.

T. How does the shade below the thickest part differ from that above it?

P. It tapers more gradually.

T. How high is the second right curve carried?

P. To the full height of the letter.

T. How high is the finishing curve carried?

P. Two-thirds the height of the letter.

T. How are the right curve and second left curve joined?

P. In a point.

T. How are the last two left curves joined?

P. In a very narrow turn.

T. Analyze this letter.

P. It is composed of elements, 3, 2, 3, 3, 3.

T. With what do you begin this letter?

P. The capital stem.

T. What is the capital stem?

P. It is a compound curve, on regular slant, finished with the stem oval.

T. How should the stem oval be made?

P. It should be three-fifths the height of the letter, its width two-thirds its length, and its opposite sides equally curved.

T. How should it be shaded?

P. By commencing at one-half the height of the letter, and gradually increasing to one-sixth the height, and then gradually decreasing to where it leaves the base line.

T. What kind of a line joins the stem at the top?

P. A slight left curve.

T. How are they joined?

P. At a point.

T. With what kind of a line is it finished?

P. With a left curve.

T. How high is it carried?

P. To two-thirds the height of the letter.

T. How is it joined to the preceding curve?

P. By a very narrow turn.

T. How many equal spaces across the middle of the letter?

P. Two.

UNGRADED SCHOOLS.

In ungraded schools, the scholars should be classified in writing as well as in reading or arithmetic. To do this, at the commencement of the term the teacher may pass each scholar a slip of paper, and on it require him to write his name, the month and day, and after this the slips may be collected and examined.

Class the best writers in the first division, and the poorest, and those who have never written, in the second division, never having more than

two classes in the same room. Select such a book for each class as is best adapted to the largest number of scholars in it; and while giving out the books, pens, etc., and teaching position, pen-holding, and giving movement exercises, the two classes may be instructed together; but when the regular copy is taught, proceed with each class separately, so far as instruction is concerned.

After explaining the copy that the first class is to write, direct the scholars to practice it, and, while they are doing this, explain the copy for the second class, and set them to practicing it. Then inspect the writing of the first class, illustrate the errors, and direct them to practice again. Now give attention to the second class, and so on, keeping both classes at work together, that you may economize time, and that a part of the school may not be engaged in other affairs, liable to jar the desks of those engaged in writing.

WHEN AND HOW LONG TO WRITE.

Any time may be taken for the writing lesson that suits the convenience of the teacher, except the first few minutes of the session (when the hand is unsteady from walking or play) and the last half hour in the day (when the scholars are

apt to be too weary to give it the proper attention.)

The length of the lesson should usually be about half an hour daily; but, as the hand of the beginner soon tires, it is better to give young scholars shorter lessons, and have them more frequently, than to practice when weary or in an incorrect position. With older pupils, who have formed the habit of sitting in a correct manner and moving the pen freely and easily, the lesson may be continued an hour, if desired.

AWAKENING AN INTEREST.

The mere matter of imparting instruction is not the only work of the true teacher. He will awaken and keep up an interest; he will be full of enthusiasm in his work, infusing life and energy into the minds of his pupils; he will awaken and foster a spirit of emulation. This he can do in various ways, and if he is thoroughly alive to his work, he will not be content until he has learned some means of accomplishing it. But to aid the inexperienced, we will give a few of the many ways that have proved successful.

At the commencement of the term, the pupils were directed to write their names, with the year, month, and day, or some motto, verse, or

sentence, on a slip of paper which was filed away; and at the end of the term, the same was written again, and compared with the first. These specimens, filed away term after term, serve as milestones to mark the progress of the pupil, and will be exhibited with pride by the successful teacher.

Another way was to have the class write several groups of letters, words and sentences out of school, each one trying his best. Several of the finest specimens, with a number showing the greatest effort, were selected and neatly pasted into a blank-book, with the pupil's name attached. Sometimes these specimens were ornamented with circles, squares, scrolls, or figures of different designs, made with a ruling pen, using inks of different colors. Every pupil whose name appeared in the book, asked to carry it home to show to his parents, and this increased the interest and enthusiasm to such an extent, that soon books were produced containing specimens from every pupil.

By another method, great freedom and rapidity, as well as accuracy, was obtained. The teacher gave out some word or sentence, and directed the class to write it as many times as possible within a given time, and write it well. He required careful attention to form, height,

slant, width, spacing, and movement, never allowing the writing to degenerate into scribbling. Soon the rules wore away into habits requiring muscular rather than mental effort.

THE NEGLECTED ART.

[*From the Iowa Instructor.*]

In point of simplicity, beauty, and real practical utility, the ART OF WRITING has no peer. Its diffusion is so general among all classes, that it has with propriety been styled the *Universal Art.* With a greater degree of propriety, however, on account of that possible perfection which it has failed to attain in common use, it may be styled the *Neglected Art.*

A moment's reflection will suffice to convince any one of the importance of this art; but to comprehend its great importance, longer reflection will be more convincing. Turn our thoughts which way we will, we find the *art of writing* intimately connected with all the commercial and social relations of life. There is no trade, calling, vocation, or profession of which it is not the mouth-piece. It embodies thought in a visible language. Under its magic power, ideas assume

tangible form, and the eye may trace the operations of the mind.

When we reflect that a brief practice, a few months at farthest, under a competent instructor, will enable even a child to command and use this potent instrument of thought, and make it speak eloquently to the eye; and when we know its importance in all the relations of life, is it not strange that it occupies a place in the background of our educational schemes? It is submitted in all candor, in view of its importance, whether the art of writing should not rather be placed in the foreground of all our educational schemes. Is not its natural order next to reading? Is not its importance second to none except that? But what are the facts in the case?

Writing is virtually ignored as a branch of study in a large majority of our common schools. This is so, simply because good penmanship is not exacted as a qualification of our common school teachers—not even a knowledge of its simplest principles.

Reform is sadly needed here. How can it be brought about? By the most natural means possible. Make good penmanship a necessary qualification of the teacher. What per cent of the school teachers in the country would be compe-

tent to teach geography, arithmetic, or any one of the common branches now taught, were they not required to pass an examination in them? It is very safe, at least, to say that a large per cent would never attain to more than a superficial knowledge of these branches.

As a general rule, teachers dislike to teach writing because they don't know *how*, not because of any dislike of the art itself. Children never need urging to learn to write; they are always eager for the writing hour, when that hour is made interesting by good instruction. Let us not compel the rising generation to learn this very useful as well as beautiful art, as we were compelled to learn it—by force of circumstances.

Let the teachers of our common schools learn to write, and at the same time learn to teach the art. Let them then impress upon their pupils its importance; afterward, teach them to practice it skillfully.

Handbook. Eclectic System ★
MM. Thompson and Bowlers

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